

*To Dom Bernard McElligott, President of the Society of St. Gregory*

SECOND BOOK  
of  
SHORT ORGAN INTERLUDES  
for  
LITURGICAL USE

BY  
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## PREFACE

The welcome extended to the *First Book of Short Organ Interludes for Liturgical Use* has encouraged the writer in the belief that a similar collection might be of service. The plan and scope of this *Second Book* is identical with that of the *First Book*, from whose Preface the following remarks have been taken:—

No particular claim of originality is made for the Interludes in this book. Nevertheless, they are offered in an attempt to supply a need which has long been felt. Not a few organists experience some difficulty in improvising during the many short gaps they are asked to fill, especially at Holy Mass, yet there is a serious dearth of organ pieces suitable for this purpose. Those that exist are as a rule too long or in a style too far removed from the highest model of sacred music—the Gregorian Chant.

The present collection is made up of short pieces in all the more usual keys, and care has been taken to preserve as far as possible the restrained idiom of the Church's own melodies. While not all the Interludes are "modal" in the strictest sense of the word, they are all thoroughly imbued with a modal flavour.

Although written for an organ with pedals, the Interludes are printed on two staves and may easily be played on the key-board alone. In this case it will occasionally be found necessary to transpose the bass note to the octave above.

The speed at which the Interludes are to be played will depend largely upon the size of the church and the degree of power adopted by the organist. Perhaps the term *moderato* best reflects the composer's intentions. The tendency to play the Interludes too quickly must be avoided. In all cases the registration should be simple and the expression without violent contrast.

Most of the Interludes are in the form A - B - A. That is to say: the first section (A) is followed (after a double-bar) by a subsidiary section (B), after which the first section (A) is to be repeated. This plan enables the organist to play (and, if necessary, to repeat) *the first section alone*, should time not allow the whole Interlude to be played.

Finally, most of the Interludes may be transposed to different keys merely by substituting new key-signatures and different accidentals where these occur. Instructions for this procedure are given in foot-notes to the Interludes in question.

Downside Abbey, Feast of St. Gregory,  
March 12th. 1937

A. Gregory Murray

# INTERLUDE XV.

Dom GREGORY MURRAY

ORGAN

Pedal

The first system of organ music notation, featuring a grand staff with a treble and bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music consists of a series of eighth and sixteenth notes in the right hand, with a steady bass line in the left hand. A 'Pedal' instruction is placed below the first measure of the bass line.

The second system of organ music notation, continuing the piece. It features a grand staff with a treble and bass clef. The music continues with similar rhythmic patterns and a steady bass line.

*Fine*

Manual

The third system of organ music notation. It includes a double bar line and the word 'Fine' in italics. Below the double bar line, the word 'Manual' is written, indicating a change in registration. The music continues with a steady bass line and a melodic line in the right hand.

The fourth system of organ music notation, continuing the piece. It features a grand staff with a treble and bass clef. The music continues with similar rhythmic patterns and a steady bass line.

D.C.

The fifth system of organ music notation, concluding the piece. It features a grand staff with a treble and bass clef. The music continues with similar rhythmic patterns and a steady bass line. The system ends with a double bar line and the instruction 'D.C.' (Da Capo).

INTERLUDE XVI.<sup>o</sup>

(on the Hymn "Gloria, laus")

Dom GREGORY MURRAY

ORGAN

Pedal

*rall.*

*Fine*

Manual

Pedal

Manual

Pedal

D.C.

(on the "Alma Redemptoris Mater")

Dom GREGORY MURRAY

ORGAN

Pedal

Manual

\*This Interlude may be played a semitone lower by substituting the key-signature of five flats for the first section and four flats for the second.

## INTERLUDE XVIII.

(on the Hymn "Jesu, dulcis memoria")

Dom GREGORY MURRAY

ORGAN

Pedal

*rall.*

*Fine*

Manual

*rall.*

D.C.

# INTERLUDE AIA.

Dom GREGORY MURRAY

ORGAN

\* This Interlude may be played a semitone lower by substituting the key-signature of three flats and by reading A $\flat$  for A $\sharp$  and A $\flat$  for A $\sharp$  in the second section.

## INTERLUDE XX.\*

Dom GREGORY MURRAY

ORGAN

The organ part consists of two staves, treble and bass, in G major (one sharp) and 5/4 time. The melody in the treble staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4-A4 (beamed eighth notes), G4 (quarter), F#4 (quarter), E4 (half). The bass staff accompaniment is: G3 (quarter), B2 (quarter), D3 (quarter), E3 (quarter), D3-B2 (beamed eighth notes), G3 (quarter), F#3 (quarter), E3 (half). Measures 2-4 continue the melody and accompaniment with various phrasing slurs.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score consists of two systems, each with two measures. The first system shows the beginning of the melody and accompaniment. The second system continues the melody and accompaniment, ending with a final chord in the bass staff.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time and consists of four measures. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass staff provides a simple harmonic accompaniment with quarter notes and half notes. The score is written in a clear, legible font.

[illegible]

The image shows a musical score for 'The Swan' by Camille Saint-Saëns. It is a piano and solo voice arrangement. The score is in G major and 4/4 time. The piano part is marked 'p' and the voice part is marked 'f'. The tempo is 'Andante'. The score includes a 'rall.' marking and a key signature change to F major.

# INTERLUDE XXI.

(on the "Anima Christi")

Dom GREGORY MURRAY

ORGAN

Pedal

The first system of music is for the Pedal. It consists of a single staff with a treble clef and a key signature of one flat (B-flat). The time signature is common time (C). The music begins with a half note B-flat, followed by a series of eighth notes: A-flat, G, F, E, D, C, B-flat, A-flat. This is followed by a series of quarter notes: G, F, E, D, C, B-flat, A-flat, G. The system ends with a half note B-flat.

The second system of music continues the Pedal part. It begins with a half note B-flat, followed by a series of eighth notes: A-flat, G, F, E, D, C, B-flat, A-flat. This is followed by a series of quarter notes: G, F, E, D, C, B-flat, A-flat, G. The system ends with a half note B-flat.

The third system of music continues the Pedal part. It begins with a half note B-flat, followed by a series of eighth notes: A-flat, G, F, E, D, C, B-flat, A-flat. This is followed by a series of quarter notes: G, F, E, D, C, B-flat, A-flat, G. The system ends with a half note B-flat. The word *rall.* is written above the staff. The word *Fine* is written at the end of the system.

*a tempo*

Manual

The fourth system of music is for the Manual. It begins with a half note B-flat, followed by a series of eighth notes: A-flat, G, F, E, D, C, B-flat, A-flat. This is followed by a series of quarter notes: G, F, E, D, C, B-flat, A-flat, G. The system ends with a half note B-flat.

The fifth system of music continues the Manual part. It begins with a half note B-flat, followed by a series of eighth notes: A-flat, G, F, E, D, C, B-flat, A-flat. This is followed by a series of quarter notes: G, F, E, D, C, B-flat, A-flat, G. The system ends with a half note B-flat. The word *D.C.* is written at the end of the system.

# INTERLUDE XXII.\*

Dom GREGORY MURRAY

In free rhythm

ORGAN

The musical score for Interlude XXII is written for organ in G major (one sharp) and common time. It consists of four systems of two staves each. The first system is marked 'In free rhythm'. The melody in the right hand is characterized by wide intervals and a slow, spacious feel. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a 'rall.' (rallentando) marking and a final sustained chord.

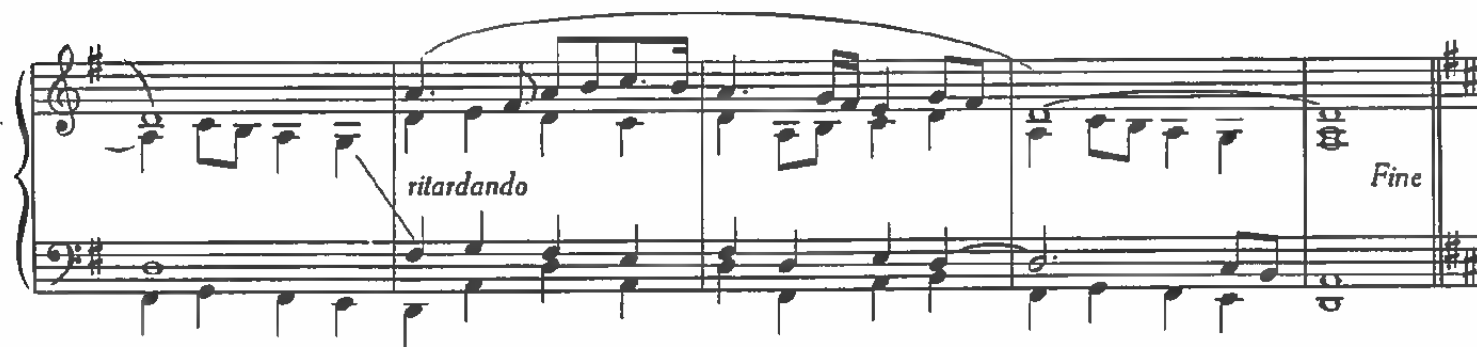
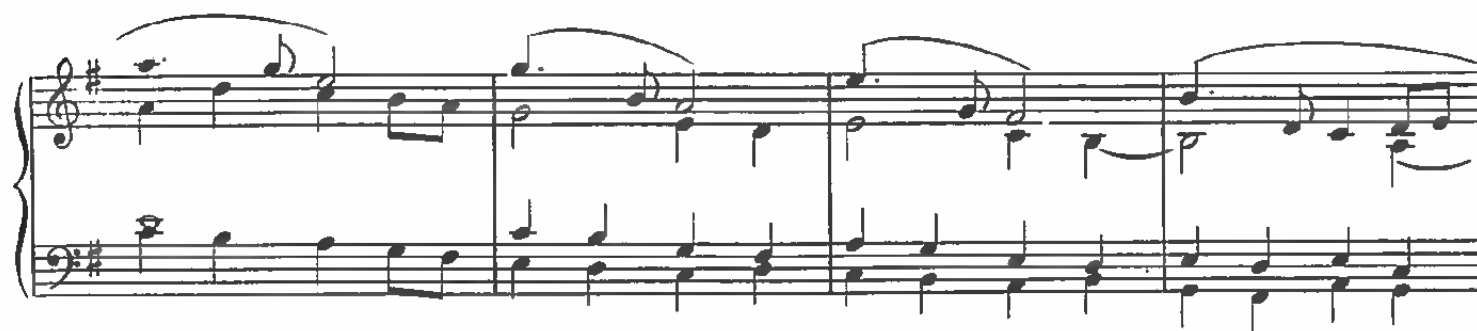
# INTERLUDE XXIII.\*

(on the Antiphon "Proprio Filio suo")

Dom GREGORY MURRAY

ORGAN

The musical score for Interlude XXIII is written for organ in G major (one sharp) and common time. It consists of two systems of two staves each. The melody in the right hand is more rhythmic and active than in the previous interlude, featuring eighth and sixteenth notes. The left hand provides a steady accompaniment with eighth and sixteenth notes. The piece concludes with a final sustained chord.



## INTERLUDE XXIV.\*

Dom GREGORY MURRAY



# INTERLUDE XXV.

Dom GREGORY MURRAY

ORGAN

Pedal

rall.

Fine.

Manual

rall.

D.C.

⌘ This Interlude may be played a semitone higher by substituting the key-signature of three sharps and by reading D $\sharp$  for D $\flat$  in the second section.

## INTERLUDE XXVI.

Dom GREGORY MURRAY

RGAN

*Fine*

*D.C.*

# INTERLUDE XXVII.\*

(on the Offertory "Lauda Jerusalem")

Dom GREGORY MURRAY

ORGAN

Pedal

Fine

Manual

Pedal

D.C.

The musical score consists of five systems of organ music. Each system is written for a grand staff (treble and bass clefs). The first system is labeled 'ORGAN' and 'Pedal'. The second system is unlabeled. The third system is unlabeled and ends with 'Fine'. The fourth system is labeled 'Manual'. The fifth system is labeled 'Pedal' and ends with 'D.C.'.

\*This Interlude may be played a semitone higher by substituting the key-signature of five sharps.

# INTERLUDE XXVIII.

Nihil obstat: Josephus Cartmell, S.T.D., Cens. Lib.  
Imprimatur: + Richardus, Archiepiscopus Liverpoolitanus, die 17 Feb. 1937

Dom GREGORY MURRAY

**Lento**

ORGAN

*mp* L.H. *rall.* *mp* Pedal

1. A - ve Ma - ri - a, tu gra - ti - a ple - na,

Vo - ta pre - can - ti - bus da fi - li - is; In - ter mu - li - e - res tu be - ne - di - cta,

Coe - li Re - gi - na, Stel - la Ma - ris. San - cta Ma - ri - a, o - ra pro no - bis,

Manual Pedal

Qui in - vo - ca - mus te ho - di - e; Ma - ter ca - stis - si - ma, vir - go dul - cis - si - ma,

Manual Pedal

Ex - au - di pi - a, ro - ga - mus te.

*rall.* L.H. *rall.* *mp* Pedal

2. Ave Maria, per noctis it umbras

3. Ave Maria, manus tibi porgit

4. Ave Maria, tu janua coeli